342 city ("chemchem") are woven into and across the rafters or tied to them, all the way up to the top of the roof; Sometimes, instead of in parallel rings, the hoops are wound to the top in spiral, seashell-type windings (bat). Near that lower border, where the rafters are farther apart, additional shorter sticks ("mäqa" bamboo) are shoved in between, so that no large gaps are left in the roof frame. Everything is tied in place, and a strong roof results.

Thatching is done by the master of the new tuqul, with the aid of men who are considered good at this. They work up from the edge of the roof to the top, then a second layer is laid and tied to the first, then a third to the second. At the top the thatch is tied to the top of the center pole, or to a stick firmly planted into the top of the hut's center pole. This is reinforced from the inside. The outside peak of the thatched roof forms a tuft called "qunčho" (lit. crest of hair), or "sebsab". Near trade routes, imported heavy glass bulbs or oriental perfume bottles are often fitted upside down on this tuft, for functional reasons they hold better against rain and as ornament. Falasha potterymakers create a small tower-like outer dome ("gullelat") over the tuft. A well-made roof may last 10 to 30 years, with repairs.

[354] There is no opening for a chimney. The smoke from the daily cooking fire escapes through the door, and in time through cracks in the walls, blackening the inner rafters with soot. Three stones are placed near the center of the hut, to serve as the fireplace.

A door is now made of wooden planks for a good hut or a church, or of bamboo sticks "mäqa" for an ordinary

352 legs; thongs of sundried oxhide interlace the wooden frame diagonally giving the bed a springy quality. In case of great poverty, wooden slats are used instead of oxhide, and a cowskin is placed on top. The leather alga seems to resemble the leather thong bed of ancient Greece.

354 (4) The fireplace set up front of center, 5 of 3 cornerstones ("medeja", or, "gulcha"), so that the broad baking-pan and clay cooking pots are well supported.

352 [251] (5) From the center pole to the rear are various clay bins ("riq", made of a frame of willow branches, cowdung and mud) [415] holding threshed grain. Behind the fireplace is the "gurej", the storage space for plow, axe, adze, beer and water [482] pots, skin sacks for transporting grain to market; sometimes a litter ("qarēza") used for transporting rocks, beams, sick or dead persons, the wounded in war, and formerly an indispensable equipment for corvée. Also behind the center pole is the indoor grain bin made of concentric rings [251] of clay and fine straw, dried outside, and inside assembled to a height of 60".

(6) In front of the center pole stands the portable "massob", the table woven tightly of reeds in the shape of a round breadbasket, on which the daily bread, "enjara" is served. A small massob may have a diameter at top of 18" and may be 20" high. The height would come from a triangular leg of 7", on which an inverted, triangular leg faces upward 10" in the manner of an hourglass; and another 3" from the height of the top tablet. The hollow leg tapers to a waist, then widens again toward the top. It has a depression in the center, so that the spiced meat stew can

412 415 463 ists such as the ironsmith and tanner; (2) time-consuming work, e.g. pottery, done by women; (3) Unskilled and semi-skilled work that may require physical strength but is not time-consuming or can be done at irregular intervals, and is the prerogative of Amhara men (e.g. work in horn and wood); (4) utensils that may be made by either men or women (e.g. fiber and basket work).

322 [321] Category (3) includes items of wood and horn perhaps because traditional weapons and tools, if they were not of iron, were used by men, warriors, and the low degree technical development did not require a specialist. Ornamentation [531] consists of simple incisions, of rough geometric nature, in the wood. Wooden combs [303] together with their handles are whittled out of a single piece of wood. Wooden mortars, [412] that may be hip-high, are carved laboriously out of treetrunks by a combination of carving with adze and the use of fire. The pestle is carved, also by men, from a somewhat longer, arm-thick hardwood branch. On occasion [354] one finds a three-legged, bowl-like stool carved by hand with adzed and knives, probably in imitation of the Galla, for the typical Amhara chair of nobles and bishops is a higher hardwood frame with a seat and backrest of interlaced oxhide. The wooden plow, [407] one-handed, consists of a long, stout stick ("erf"), at the bottom end of which wooden wedges ("deger") hold the plowpoint firmly in place. A lighter yoke called "jengela" is [231] made for young and not fully grown oxen. All tools are collectively known as "eqa" (lit. baggage).

321 415 Horn is largely made into containers, also by men.

323 aforementioned social reasons. They can bake fired bricks, "shehla", but have no use or orders for them, and do not make them at present. They apply their artistic talents [346] to a tower-like crown, "gulelat", which they place on the top of the thatched roof of the Falasha synagogue, the "mesgid" (which has also the practical effect of preventing the penetration of water during the rain storms).

415 The vast majority of clay utensils produced by the craftswoman is used in the household. Many of them are small, not over 12 inches in diameter or height. Round forms predominate, especially spherical or semi-spherical bowls with a long or short neck. Nearly all have two handles on the side, for grasping and for pulling a rope through.

The simple baking plate for the daily enjara bread, the "megogo", in town called "metad", has already been mentioned. [354] Placed on the hearth of three stones, it forms a simple stove, and itself is topped by a somewhat conical ("moged") lid which fits snugly. 20" in diameter, 1-1/2" high, 1" thick, grain is also roasted on it.

There are numerous varieties of water pitchers, mostly pear-shaped, with long, stout necks. When full (about 15 liters), the Amhara women carry them on the back, and therefore a special loop is added by the craftswoman on the base of the neck, so that the rope can be drawn through it and around the chest, for added support. The most common, big water-pitcher of this kind is the "madiga", with a height of 20" of which 5" are spout, 14" at its greatest width, and a 5" width of the spout. It is

4: Alvarez M-5 (1520-1526) 1881
MP5 Amhara MP5

They say the prayers by heart and
without light, except in the lamps or chandeliers, for they have not got lamps. They burn butter in these chandeliers, for they have not got oil. They pray or chaunt very loud, without art of singing, and they do not recite (alternate) verses, but all sing straight on. Their prayers are psalms, and on feast days besides psalms they recite prose, according as the feast is so is the prose. They always stand in the churches; at matins they only say one single lesson: this is said by a priest or a friar, rather shouted than intoned, and he reads this lesson before the principal entrance. When this lesson is finished, on Saturdays, Sundays, and feast days, they make a procession with four or five crosses on their poles, and a cross not so much raised as carried like a stick in the left hand, because they carry a thurible in the right hand, since as many as carry a cross carry a thurible, there are always as many thuribles as crosses. They wear some silk cloaks, not well made, because they are not wider than the width of a piece of damask, or other silk from top to bottom. Before the breast, a cross piece to the flanks on each side, of any other stuff and of any colour, even though it should not match the principal part, and of this principal part a good ell hangs behind dragging on the ground. They make this procession through the circuit, which is like a cloister. This being ended, on the said Saturdays, Sundays, and feasts, he who has to say mass enters with two others into the chancel; they bring out an effigy of Our Lady, which they have in ancient pictures in all churches and monasteries. He who has to say mass places himself in the centre of the transept with his face towards the principal entrance, and the image in his hands held before his breast: and those who stand by his sides hold lighted candles in their hands, and all the others commence a chaunt like prose, and all walk, shouting and leaping as if dancing[1], they hold hands and go round, before the

[1] *Come em chacota*, dancing and singing, *i.e.*, not reverentially.